

# 21<sup>ST</sup> CENTURY CASCAIS: HOW THE WAVES OF TIME FORGED A CULTURAL HERITAGE ALSO ENJOYED BY TOURISTS

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**ABSTRACT:** The Romans were the first seafaring visitors to reach Cascais, a place where men already lived off harvesting the ocean. Throughout the centuries its proximity to Lisbon turned it into a focal point for the military defence of the capital, and the warning of seafarers against coastal perils. As a strategic landmark, Cascais was one of the first towns in Portugal to have a permanent lighthouse, and the town chosen by King Luís as the country's first coastal resort. Currently, many are the cultural resources available to tourists that reflect the reformulation of facilities and heritage for the sake of tourism. A lighthouse was recently converted into Portugal's first museum of its kind, and the Sea Museum displays archaeological and ethnographic items, while Tourism and services have replaced fishing as important activities of the town. The sea is also represented on artistic pavements, while former aristocratic residences have been converted into hotels, and a convent into a cultural centre. Folk devotion still honours Our Lady's protection to fishermen with outdoor events, while its Citadel has lost its military purpose, in order to host several *genres* of open-air initiatives. In gastronomic terms, along with fish dishes, the *Areias de Cascais* are butter cookies sprinkled with sugar that also recall the town's sandy beaches. **Keywords:** Cascais, Tourism, Cultural Heritage, Fortresses, Lighthouse Museum.

**RESUMEN:** Los Romanos fueron los primeros visitantes marítimos que atracaron en Cascais, un lugar donde los hombres ya vivían de lo que recogían del mar. A lo largo de los siglos, su proximidad a Lisboa convirtió a Cascais en un punto estratégico de defensa militar, y un punto de vigilancia frente a peligros en la zona costera. Como marco estratégico, Cascais fue una de las primeras poblaciones en Portugal que tuvo un faro permanente, y fue elegida por el rey Luís como primera estancia de veraneo del país. Actualmente, muchos son los recursos culturales disponibles para turistas en resultado de la restructuración de equipamientos y del patrimonio en beneficio del turismo. Recientemente un faro se ha convertido en el primer museo de su tipología en Portugal, y el Museo del Mar presenta piezas arqueológicas y etnográficas, mientras el turismo y los servicios sustituyeron a la pesca como principales actividades de la localidad. El mar está también representado en los pavimentos artísticos, y las antiguas viviendas aristocráticas fueron convertidas en hoteles, y un convento se convirtió en un centro cultural. La devoción popular sigue homenajeando a Nuestra Señora de los Mareantes, protectora de los Pescadores, mientras la Ciudadela perdió su función militar, pasando a albergar diversos tipos de iniciativas al aire libre. Gastronómicamente hablando, juntamente con los platos de pescado, las *Areias de Cascais*, galletas de mantequilla espolvoreadas con azúcar, también recuerdan sus playas. **Palabras clave:** Cascais, Turismo, Patrimonio Cultural, Fuertes, Faro-Museo.

**RESUMO:** Os Romanos foram os primeiros visitantes marítimos a aportar a Cascais, um lugar onde os homens já viviam daquilo que recolhiam do mar. Ao longo dos séculos, a sua proximidade a Lisboa tornou Cascais um ponto estratégico de defesa militar, e um ponto de vigilância face a perigos na zona costeira. Como marco estratégico, Cascais foi uma das primeiras povoações em Portugal a ter um farol permanente, e foi escolhida pelo rei D. Luís como primeiro estância balnear do país. Atualmente, muitos são os recursos culturais disponíveis para turistas em resultado da reestruturação de equipamentos e do património em prol do turismo. Um farol foi recentemente convertido no primeiro museu do seu género em Portugal, e o Museu do Mar apresenta peças arqueológicas e etnográficas, enquanto o turismo e os serviços substituíram a pesca como principais atividades da vila. O mar está também representado nos pavimentos artísticos, e as antigas residências aristocráticas foram transformadas em hotéis, e um convento é agora centro cultural. A devoção popular continua a homenagear Nossa Senhora dos Mareantes, protetora dos Pescadores, enquanto a Cidadela perdeu a sua função militar, passando a albergar diversos tipos de iniciativas de ar livre. Em termos gastronómicos, juntamente com os pratos de peixe, as *Areias de Cascais*, biscoitos de manteiga polvilhados com açúcar, também recordam as praias da vila. **Palavras-chave:** Cascais, Turismo, Património Cultural, Fortes, Farol-Museu.

## INTRODUCTION

The current paper is divided into two main topics: the historic evolution and tangible cultural heritage of Cascais, followed by the intangible heritage tourists may enjoy while visiting that coastal setting. Before applying the concept «heritage», one must explain its meaning, and McKercher and Du Cros (2002) have resorted to the *International Cultural Tourism Charter*, in whose introduction the International Council of Monuments and Sites (ICOMOS) defines heritage “as a broad concept that includes tangible assets, like natural and cultural environments (...), as well as intangible assets (...), as living experiences” (McKercher and Du Cros, 2002: 7).

### Historic Evolution & Tangible Heritage

In historic terms, the Romans were the 1<sup>st</sup> seafaring visitors to land in Cascais, a place where Pre-historic men already lived off harvesting the ocean. Material evidence has proven that life began at sea and the connection between man and the ocean has never been broken, which is why several debris of the kind has been found in the local Pre-historic caves. The Romans were skilled on the art of *Garum* production, a *pâté* composed by salted fish seasoned with aromatic herbs and left to ferment. It was produced in stone tanks near harbours and several units have been uncovered close to Cascais’ bay, and dating from the 1<sup>st</sup> and 2<sup>nd</sup> centuries AD. They also collected the *murex brandaris*, a mollusc

from which a purple dye used on religious vestments was extracted. Remains of a *villa* related to this production have been found near Guincho, at Casais Velhos (Adrião, 2007). Nowadays, Cascais creatively preserves the Roman legacy that combines stone roads and indoor mosaics. According to Pinto, Meireles and Cambotas (2001), the technique of mosaic making “is of oriental tradition (...) [but] it was with the Romans that it gained decorative importance, developing (...) a remarkable execution quality”. In Portugal, the mid-19<sup>th</sup> century observed the creation of artistic stone pavements (*Calçada Portuguesa*) in Lisbon’s main squares, and sea waves were the 1<sup>st</sup> pattern to be applied. Walking through Cascais’ downtown, visitors tread over alternating white cubes of limestone and black cubes of basalt, whose rhythmic combination embellishes the streets with rocky sea waves.

The medieval presence of North African Moors is still perceived on toponymy (of towns like Alcabideche and Alcoitão) and on windmills. The Moors were very keen on the fertile valleys of Sintra’s mountain, which is why Portugal’s 1<sup>st</sup> King would rather seize its stronghold than the coastal lowlands of Cascais. In 1147, Afonso I granted a royal charter to Sintra, placing Cascais under its aegis. However, Pedro I acknowledged the strategic and economic importance of Cascais’ bay in 1364, by granting it its own charter and ordering a castle. Reference to the 14<sup>th</sup> century can be found at the 1964 statue of Pedro I carved by António Duarte, and on the remaining gateway of the stronghold that collapsed in 1755.

Cascais’ 2<sup>nd</sup> wave of prosperity occurred during the Portuguese Age of Discoveries (15<sup>th</sup> and 16<sup>th</sup> centuries). Located 30 km away from Lisbon, the town soon became a manifold focal point for the military defence of the capital, for the warning of seafarers against coastal perils, and as a beacon of hope for navigators returning home. As Bonvalot (2002) explains, “Cascais was (...) Lisbon’s ‘pre-port’”, meaning that vessels moored there for the quarantine inspections that would allow them to continue sailing towards the capital. João II acknowledged its strategic importance

when in 1488 he ordered the construction of Portugal's 1<sup>st</sup> maritime stronghold: Saint Anthony's or Cascais Tower. Continuously reinforced until the mid-17<sup>th</sup> century, it then received *Vaubanesque* (star-shaped) battlements and it is currently known as the local Citadel. The bay witnessed the arrival of Vasco da Gama's armada from India in 1499<sup>1</sup>, the departure of King Sebastião to his «crusade» in Morocco<sup>2</sup>, and the invasion of the Duke of Alba in 1580 (that led to the Spanish Domination that lasted from 1580 to 1640). A warning post against coastal perils ordered by Manuel I also secured the throbbing activity at Cascais' port. The «proto-lighthouse» of *Guia* was named after a hermitage dedicated to Our Lady that already existed on site; when in 1554 the Portuguese humanist Damião de Góis published a Traveller's Guide to Lisbon (Góis, 1554) and its surroundings, he mentioned it. Cascais was then described as a busy port where vessels waited for the tide, and as a coastal site possessing a hermitage close to which bonfires were lit at night for safeguarding navigation (Góis, 1554: 41). Bonvalot states that the *Guia* lighthouse was created in 1537, but there is nothing left of the primitive structure, dating the current one already from 1758 (Bonvalot, 2002). Unlike other similar structures that only worked in the wintertime, *Guia* worked over a period of 8 months per year. The hermitage resulted from a vow made after a series of outbreaks of plague that affected Lisbon between 1518 and 1522. The authorities promptly decided to start the pilgrimage, as a means of penance to seek Heaven's protection against the affliction. D'Encarnação (2002) mentions "first, by boat, and then, on foot, Lisbon's people came to Cascais, where local inhabitants would join them on the quest for the *Guia*". The growth of the temple's importance explains the need to build a bigger one in 1573. As for the lighthouse, it is Portugal's oldest one still at use.

On the other hand, there are no certainties on the origins of Cascais Seafaring Brotherhood (in Portuguese: *Confraria dos Marceantes de Cascais*), but Vilarinho (2008) refers their lasting devotion to Saint Elmo that was often called upon at the sighting of

storms. The author also indicates the existence of a seafarers' hospital that King Felipe (I of Portugal and II of Spain) transferred to the management of the local Almshouse<sup>3</sup> and according to Vilarinho (2008: 29) that was probably located near the current Town Hall. The Golden Age of the Discoveries can be witnessed at *Camões Square*, recalling the poet who in 1572 published the epic *Os Lusíadas*<sup>4</sup>. Carved by João Cutileiro, the bard's statue dates from 1983 and much like during the Renaissance the site<sup>5</sup> is still a meeting point of nationalities, now due to a concentration of bars and restaurants. In 1993, another monument was inaugurated near the bay: this time, it served as a direct means to celebrate the Discoveries.

Dating from the 17<sup>th</sup> century one must refer the Carmelite convent of Our Lady of Mercy, which was damaged in 1755 and forsaken in 1834. Donated to the Town Hall in 1977, only in 2000 did it open to the public as *Gandarinha Cultural Centre* after undergoing serious repairs. It has been housing temporary exhibitions and several types of events like the *European Heritage Days*. After the Restoration of the Portuguese independence in 1640 many were the fortifications built to protect Lisbon's coastline. The *Forte de S. Jorge de Oitavos* is a 1648 structure that the State handed over to the Town Hall, in 1999. In February 2009 its interior re-opened to the public as an interpretative centre, after important renovation works. In Guincho beach the 1762 *Bateria Alta* was reconverted into a 5-star hotel back in 1956: the *Fortaleza do Guincho*. Despite its activity change, its name and layout respect the spirit of the site, being now integrated in the *Relais & Chateaux* hotel chain. At close range stands the *Bateria da Galé*, also a 5-star lodging facility that includes a restaurant that was awarded with a 1-star nomination by the *Michelin Guide*: the former fort is now called *Estalagem Muchaxo*. These are three examples of fortifications that lost their military purpose in 1889, thus being reconverted or simply erased, except for the Citadel; as Boiça (2001: 23) indicates "from then on, several have been their multiple destinies".



In Portugal, the 1<sup>st</sup> November 1755, All Saints' Day, is known as the date of *the* earthquake, whose effects were felt across the country. On that morning Cascais' castle, the temple of Resurrection, and the *Guia* lighthouse collapsed. Partially damaged but promptly rebuilt were the mother church of Assumption, the convent of Mercy<sup>6</sup>, and the *Falcões* manor house. The mother church still serves the parish, besides displaying artistic elements like the early-18<sup>th</sup> century glazed tiles and gilt woodwork altarpiece, the ceiling painted in 1900 by master José Malhoa, and the 17<sup>th</sup> century canvases by Josefa D'Óbidos<sup>7</sup>. While a tile panel placed at the sacristy depicts a fishing moment, recent archaeological campaigns have unearthed 17<sup>th</sup> century graves, ceramic pieces and a silver medal with the image of the Virgin. There are no certainties on the origins of the *Falcões* manor house, but it belonged to the namesake family. Its designation was changed in 1860 when its owner became Earl of Guarda, hence the current name: *Palácio dos Condes da Guarda* (Palace of the Earls of Guarda). In the 19<sup>th</sup> century the French General Junot and then his English opponent, Cotton, were lodged closeby. Much altered after its 1932 purchase by the Municipality, it stands near the statue of Pedro I, and the bay. Besides preserving 1790 Rococo glazed tiles on its façade, archaeological vestiges dug up in the 1990s revealed Roman tanks, 15<sup>th</sup> to 19<sup>th</sup> centuries ceramic pieces, a layer of ashes corresponding to 1755, and timeless fishing items. In 2006, the Town Hall<sup>8</sup> was acknowledged as a building of municipal interest.<sup>9</sup>

The 1807 French invasion led by Junot and the 1828/32 liberal wars that opposed Princes Pedro and Miguel interrupted the town's recovery. The 1<sup>st</sup> moment reminds us that Portugal's refusal to join Napoleon's continental blockade against its long-time ally, England, forced the royal family to set sail to the colony of Brazil. An Anglo-Portuguese government that would count on the skills of Wellington to defeat the invading troops, then managed the country. The Infantry Regiment of Cascais (then known as «Nr. 19») proved itself as a worthy component on Wellington's military strategies across Europe from 1810 onwards, and on its re-

turn home the inhabitants cheerfully acclaimed the garrison. The heroes proudly carried a statue of their patron, Saint Anthony; it was no longer a wooden saint they carried, but rather the Soul Provider/protector who had led his men in the battlefield, being then awarded with consecutive promotions within the military hierarchy up to the post of Lieutenant-colonel. Saint Anthony is still the municipality's protector, and his holiday is celebrated on the 13<sup>th</sup> June.

A 3<sup>rd</sup> tide of prosperity reached Cascais in the mid-19<sup>th</sup> century, when the Viscount of Luz conducted a series of urban improvements between 1859 and 1868. All over Europe coastal areas were becoming attractive summer resorts and Portugal was no exception. Sintra had been a favourite town for the court to escape Lisbon's heat since the Middle Ages; now, in order to attract the elite to Cascais it was just a matter of completing the road connections to Oeiras<sup>10</sup>, and to Sintra<sup>11</sup>. A landmark marking the road to Oeiras still exists. Henriques (2001) states that the maritime appeal connected to Cascais had started in 1862 when aristocrats like the Viscount of Luz, the Marquises of Vimioso and of Galveias, and physicians like Doctor Joaquim Pereira de Melo settled in, then followed by Queen Maria Pia, wife of Luis I<sup>12</sup>. The author also refers that "Cascais started imposing itself as a compulsory stopover for the court, the aristocrats, the capital owners and intellectuals." (Henriques, 2001: 67). While Luis I redecorated the Citadel's former Governor Palace, the aristocrats employed foreign architects to erect mighty *chalets* of central-European influences. By the turning of the century Cascais' development was perceived by the creation of the *chalets* of the Dukes of Loulé and of Palmela<sup>13</sup> (1873), of the Marquis of Faial (1896), and of Jorge O'Neil, a claimant to the Irish throne<sup>14</sup>, among others. The residence of the Duke of Loulé was later converted into *Hotel Albatroz* because of its scenic location.

As far as leisure equipments were concerned, the Gil Vicente theatre was inaugurated in 1869, the Beach Casino (*casino da Praia*) and the bullring in 1873, and the *Sporting Clube de Cascais* in 1879.

The theatre is now a relic and in July 2009 two youth associations<sup>15</sup> performed historic re-enactments in the downtown. The open-air plays ended at the bay and counted on the «presence» of Carlos I. In theoretical terms the notion of a common heritage that needs to be passed down from generation to generation, while being shared by each individual on a daily basis has recently acquired greater political meaning. According to Martins (2009), the very principles of democracy (Martins, 2009: 9) and freedom are revealed on the right that citizens have to participate on the cultural life of their community; the initiatives of the youth associations are an example of how the collective memory can be preserved and shared with residents and visitors. Electricity was a late-19<sup>th</sup> century technological wonder, and its 1<sup>st</sup> use occurred at the Citadel on the 28<sup>th</sup> September 1878<sup>16</sup>, on Prince Carlos' birthday celebration. In the following years, the creation of steamboats and a train connection<sup>17</sup> to Lisbon diminished the hardships of a long journey by coach. Indeed, in 1889 the railways became the mainspring for the settlement of population until the 1970s.

In official terms, Luís I was the promoter of Cascais' beaches where the royal family shared daily seaside activities. Queen Maria Pia herself was an accomplished swimmer, as one may perceive from a nearly fatal episode at the *Mexilhoeiro* beach on the 2<sup>nd</sup> October 1873. The Queen and her sons were walking by the sea when sudden waves engulfed the Princes; Afonso was rescued by his mother, while the heir Carlos was saved by the lighthouse keeper of *Guia* (Carvalho & Cordeiro, 2008). Notwithstanding the fright, Cascais' beaches, mainly the *Ribeira* beach, were the perfect set for social performances; writer Ramalho Ortigão noted it in his 1876 book *As Praias de Portugal* (The Beaches of Portugal), when stating that “the young men who long to do what is known as *the entrance to the world*, the social initiation, must seek this beach to pave their way” (Ferreira, 2004: 44).

Cascais' 2<sup>nd</sup> most unfortunate moment was the death of King Luís at the Citadel, but such loss did not put an end to the royal visits, and in 1891 the local people cheerfully welcomed the new



monarch, Carlos I (Ramalho, 2003: 41). He resumed the development of the town, and until 1900 the Citadel would be linked to the *Ribeira* Beach and the train station by two main boulevards: the current *Avenida Carlos I* and the *Avenida Valbom* (Silva, 1988: 58). In spite of being the unofficial capital of the realm for a few weeks, Cascais was but a fishing town unable to disguise the lack of sanitary conditions and leisure infrastructures for the royal retinue. Along with the chaotic traffic, Margarida M. Ramalho (2003: 69) refers that “the streets are dirty, the sewers overflow... there are stray dogs everywhere, the water is scarce”.

In 1879 prince Carlos inaugurated the *Sporting Clube de Cascais*. Later, as King, he there fostered leisure and sporting activities, including the dispute of the 1<sup>st</sup> football match in Portugal; there is a memorial to the 1888 game near the Sea Museum-Carlos I, which now occupies the pavilion of the former *Club*. The presence of the court originated the development of sailing activities since September 1865, when a maritime picnic onboard a steamboat linked Cascais to Setúbal. The 1<sup>st</sup> regatta occurred at the bay in August 1871, and the awards to the competitors were later attributed at the *Parada* Club. The current Cascais Naval Club was founded in 1940, and it has since been responsible for organising local events and international nautical competitions. Recently, its facilities have been improved in order to host the 2003 *Star European Championship*, the 2007 *Campeonato do Mundo de Classes Olímpicas*, and the *Cascais Sailing Trophies 2011*. King Carlos’ dream of a marina only came true in the late 1990s.

In the field of tourism, 1888 marked the foundation of the *Sindicato de Cascais* (a promotional institution), and the visit performed by a French squadron carrying delegates to the 1<sup>st</sup> International Congress of Pre-historic Anthropology and Archaeology to the caves of the municipality. In 1898, the participants on the 5<sup>th</sup> International Press Congress enjoyed a night railway tour from Lisbon to Cascais, and the seascapes truly impressed them. Visiting heads of state like Edward VII (1903) and French President Émile Loubet (1905) would later feel a similar amazement. The

results led to the creation of the *Sociedade de Propaganda de Portugal* (Portugal Touring Club) in 1906, an institution settled in Lisbon and responsible for publishing leaflets and brochures on Portugal.

As for cultural heritage related to the 20<sup>th</sup> century, two former summer residences have been converted into museums: the *Condes de Castro de Guimarães* and the Saint Mary's manor houses. The first started as a 1901 Tower that was enlarged in 1910. The Earl was a banker, a close connection of Carlos I, and an eclectic art collector; he died in 1927, leaving all assets to the Municipality, whose obligation was to create the museum that was opened in 1931. In statistic terms, the *Condes de Castro de Guimarães* Museum<sup>18</sup> has received 14.310 visitors in 2007, a number that doubled in 2008 with 28.689 persons being recorded, and continued rising up to the 40.299 entries accounted for in 2010.

These numbers prove the rising importance of cultural tourism in a town that until recently was only considered for its coastal resources. Like McKercher and Du Cros (2002: 231) defend, "cultural tourism is arguably the fastest-growing aspect of tourism. Demand is high for cultural experiences and will only continue to grow as tourists become more sophisticated and as people can afford to travel globally".

Across the old bridge over Saint Martha's cove one reaches the 1902 Saint Mary's House. In 1920, the Espírito Santo family, who in 1940 hosted a visit of former Edward VIII and Ms. Wallis Simpson, purchased it. The house can now be visited, after its 2004 acquisition by the Town Hall.

In 1908 Carlos I was shot in Lisbon, and in 1910 the Republic was proclaimed. However, Cascais managed to keep its aristocratic «poise» until the 1970s (Ramalho, 2003: 78), while the Republicans soon preferred to develop the therapeutical beaches at Parede<sup>19</sup> and to build an international resort in Estoril. In 2008 a statue of Carlos I was inaugurated not to celebrate the death of the monarch, but to honour the maritime devotion of the seafarer. Thus, the bronze model wears a Navy Officer's uniform, grabs a set of binoculars, and stands on a prow facing the ocean.

The Republic was implemented in 1910, but Cascais toponymy and the people preserve designations like *Praia da Rainha* (Queen's beach), *Praia do Rei*<sup>20</sup> (King's beach), *Passeio D. Luís I* (Luís I Promenade), among others. The name of Carlos I is tightly connected to Cascais not only because of his watercolours, the leisure activities and the tourist promotion he fostered, but also due to the 12 oceanographic campaigns launched between 1869 and 1907. Oceanography was a rising natural science that had by then been protected by Albert I of Monaco, with whom the King of Portugal exchanged letters on the matter. Carlos I invited the naturalist Albert Girard to assist him on the study of the coast around Cascais, besides adapting his royal yacht for scientific endeavours. The Monarch also established Portugal's 1<sup>st</sup> laboratory of maritime biology at the Citadel, and collected fauna specimens that he studied and stored at the *Necessidades* Palace, in Lisbon. According to Carvalho and Cordeiro (2008), in spite of not being physically similar to his subjects for being tall, blond, and having blue eyes the sea (Carvalho & Cordeiro, 2008:1) was a common passion shared by Carlos I and Cascais' fishermen, which was reason enough to bridge all differences. One of the most striking features of Cascais' bay is the coexistence of fishermen and yachters, which takes us back to the 19<sup>th</sup> century when, as Macedo and Lorigo (2008: 47) recall, "both shared the same space at the beach, on one side fishermen and their vessels, on the other bathers and their shacks, getting along in perfect harmony". Cascais also preserves its 1877 *Marégrafo*<sup>21</sup>, whose original Parisian clock device still assists experts on studying the tides. Visits must be booked in advance. Historic interpretation changes as decades go by and new perspectives consider characters and decisions under a new light of understanding, which is why a century after the Regicide the *persona* of Carlos I is now being considered in its different fields of action. This statement can be proved by the configuration of the monarch's statue as an oceanographer: regardless of political controversies, Cascais celebrates the sea-lover. McKercher and Du Cros (2002) state that "mythologizing

an asset transforms it from the mundane to the extraordinary and converts a physical asset into a place of spiritual or secular significance” (McKercher, 2002, 129).

After the 1<sup>st</sup> World War, the *Comissão de Iniciativa e Turismo de Cascais* (Cascais Initiative Commission) would be founded in 1921; its purpose was to promote a territory focused along the coastline. The 1<sup>st</sup> Republic had forsaken Cascais, but in the 1920s Henrique Manfroy Seixas had his residence built over the ruins of St. Catherine’s fort. When Seixas died in 1948 he donated his books and miniatures of vessels to the Maritime Museum<sup>22</sup>, and his house to serve as headquarters of Cascais Captaincy.

From 1932 to 1974 Portugal would be governed by Salazar’s dictatorship. Its neutrality during the 2<sup>nd</sup> World War combined with the quality of Estoril’s facilities and equipments, allowed spies and refugees to use Lisbon as a port of call halfway to the USA. Of the Europeans by then connected to Cascais one must pin point a triangle composed by: the Duke of Windsor, Humberto II of Italy, and the current King Juan Carlos of Spain. Former Edward VIII only spent a couple of weeks at the Espírito Santo residence, while Humberto of Italy remained for good; as for young *Juanito*, most of his days were devoted to sailing in Cascais. The Municipal Historic Archive of Cascais<sup>23</sup> keeps 60,000 records of hotel registrations from 1936 to 1952 and according to Maria João Lima (2005) 46% of the total of nationalities are English and American names, along with a great amount of Jewish surnames (Lima & Neves, 2005: 45). Humberto II was a unique case, for shortly after arriving he decided to settle for life<sup>24</sup>. There is an avenue named after him (*Avenida Rei Humberto II de Itália*), and in 2007 his house, *Villa Italia*, was converted into a 5-star hotel<sup>25</sup>. A trip down *Memory Lane* to the years when Estoril and Cascais were havens for refugees of all walks of life could not be complete without a visit to the *Santini* ice-cream shop. Attilio Santini<sup>26</sup> settled in Lisbon in 1947, and then moved to Estoril. The shop in Cascais dates from 1971 and in its walls there are photographs of visits by VIPs like the earls of Barcelona.<sup>27</sup>

In terms of urban development, in 1933 the Minister of Public Works requested the *Plano de Urbanização da Costa do Sol*<sup>28</sup> (Sunny Coast Urbanization Plan) to Alfred Agache, which is even now seen as a first essay that led to the 1<sup>st</sup> Portuguese Law of Urban Development<sup>29</sup>, in 1934. One year later, the coastline comprising Parede and Cascais was officially designated as *Costa do Sol* (Sunny Coast), a promotional brand that as Bonvalot indicates had to be re-named as *Costa do Estoril* (Estoril Coast) in 1973, because the Mediterranean coast of Spain had adapted the same designation<sup>30</sup>. The *PUCS* was delivered to the government in 1948<sup>31</sup> after years of governmental renovations and the unrest caused by the 2<sup>nd</sup> World War. However, two important axis had been planned to connect Cascais to the capital: the *A5* motorway (with the initial link Lisbon-National Stadium), and the *Estrada Marginal* (the ocean drive). Despite his reluctance the dictator Salazar was aware of the economic importance of international tourism. Thus, in 1936 his power was to be firmed through the publishing of an Administrative Code that set the foundations for the municipal commissions and tourism boards now under the wing of the central government (through their municipal submission). Still, the need of tourism revenue often clashed with the moral standards imposed by the dictator.

In the 1940s, a piece of the 1645 battlement, some houses and the former Beach Casino were demolished, while the small river that once divided the town (*Ribeira das Vinhas*) was hidden underground, thus allowing the completion of the *Estrada Marginal* up to the Citadel. Later on, Cascais also witnessed the construction of modern hotels like *Hotel Baía* right in front of the bay. With the Revolution of 1974 and the subsequent political and social readjustments, decadence took its toll on the Estoril Coast, which was then transformed into a mere suburb. The situation was reversed in the 1990s with the modernisation of hotels, the inauguration of the marina, the creation of Estoril's Congress Centre, of the new Estoril thermal complex and the all-year round events that contributed to the recovery of the Estoril



«brand». For instance, in 2009 the fashion display *Moda Lisboa/Estoril Heartcore* occurred in March, at Cascais Citadel, and the PGA golf tournament *Estoril Open de Portugal* happened in April at Oitavos' course, also in Cascais.

According to the statistics, in 2007 Greater Lisbon was Portugal's 4<sup>th</sup> tourist destination<sup>32</sup>, but the re-organisation announced in January 2006 on the newest *Plano Estratégico Nacional de Turismo* (National Strategic Plan for Tourism), not only defined the 10 tourist products to promote, but also the main markets to approach until 2015. In 2008 the Law-decree Nr. 67 published on the 10<sup>th</sup> April redefined the new tourism regions (Cunha, 2007: 438), and one of the novelties was the extinction of the Estoril Coast Tourism Board<sup>33</sup>, to be taken over by the *Associação de Turismo de Lisboa* (Lisbon's Tourism Association). Since March 2009 the *ATL* is in charge of managing the promotion of 5 municipalities of Greater Lisbon (namely, Lisbon, Oeiras, Cascais, Sintra and Mafra), despite the opposition of the Estoril Coast authorities.

In the meantime, the survival instinct of local public and private stakeholders agreed on the need for a strategy to ensure the distinction of the Estoril Coast amidst the other areas now managed by the *ATL*, and «Events» were the elected field of action. The Estoril Tourism was then created and in January 2009 it developed the programme *Estoril Live – Supreme Events*, focused on all-year round cultural and sport activities. Based on theoretical propositions, this was a cunning decision; interviewed by Rita Curvelo, François Colbert supports the branding of European destinations as a means of differentiation amongst competitors (Curvelo, 2009: 55). McKercher supports a similar perspective when he states “festivals and events enjoy a strong opportunity of becoming *de facto*-branded products (...) and, in doing so, fostering positive brand associations” (McKercher & Du Crois, 2002: 114). At the same time, the local stakeholders are also trying to have the Estoril Coast recognised as Europe's 1<sup>st</sup> *Green Destination*, in 2012, and are recovering historic heritage in order to have it protected and explored as a tourist asset. For instance, in terms of

navigation, the 1868 Saint Martha's lighthouse recently underwent one of the most creative cultural re-conversions. Indeed, in July 2007 it became the 1<sup>st</sup> lighthouse-museum in Portugal, instructing visitors on the 500 years of coastal surveillance. Recent statistics prove that this innovative cultural asset has raised such interest that in 2008 there were 31.587 visitors, against 28.042 entries in 2009, and in 2010 the number decreased again to 27.707 visitors<sup>34</sup>.

The Citadel is the most complex and important heritage piece Cascais preserves. It started as a late 15<sup>th</sup> century tower that was improved until the 17<sup>th</sup> century; then it became the headquarters of the Artillery Regiment that helped driving the French off Portugal, and in 1870 it was converted into the king's summer residence. In 2004 governmental negotiations came to a close with the *Despacho Conjunto* N<sup>o</sup> 747/04, a protocol in which the ministries of Defence, Finance and Domestic Affairs granted its management to the Town Hall for a period of 75 years. The works then initiated will soon lead to the inauguration of a New Citadel; the former military complex will be divided in three areas: the fort of Our Lady of Light, the Palace, and the Citadel. Unearthed in 1987, the fort shall become a museum with adjoining leisure areas and a souvenir shop. As for the Palace, it will remain as a Presidential summer residence<sup>35</sup>, but its main hall will be shared with the Municipality for official ceremonies; other rooms will house a branch of the Presidency Museum<sup>36</sup>. Last but not least, the former soldiers' barracks will be adapted into a State Inn<sup>37</sup>; there will also be areas dedicated to commerce, leisure and complementary services<sup>38</sup>. The Citadel's compound is currently managed by the *Fortaleza de Cascais*, a municipal enterprise responsible for the promotion of all-year round events.<sup>39</sup>

As for the Sea Museum – King Carlos its rooms are being renewed since 2006, displaying examples of fauna species, ethnographic pieces<sup>40</sup> donated by the local fishing community, a room dedicate to Carlos I himself and another to underwater archaeology<sup>41</sup>. Recently, the wing of the museum where part of the collection is stored was covered with a canvas where at night

the museum's promotion is made through the simple, yet effective, projection of a video over its treasures. As for statistics, in 2007 there were 14.281 entries, against the 18.264 of 2008, and the 22.646 of 2010, thus revealing the growing interest of (Portuguese, Spanish, English and German) visitors<sup>42</sup> to the museum that is devoted to the generations of people who have *built* Cascais. They were/are the ones who protected/protect, and shared/share their memory. Like Filipe Serra indicates, "heritage exists and is preserved because people exist" (Curvelo, 2009: 61). And for «people» one considers the older and younger generations, the domestic and the international visitors.

One could not finish this topic on the cultural treasures of Cascais without nominating its most recent museum. The 2006 protocol signed by painter Paula Rego and the Town Hall resulted in a contemporary art museum designed by Souto Moura<sup>43</sup> to house the *Casa das Histórias e Desenhos Paula Rego*<sup>44</sup>. Rego spent her childhood in Estoril, later moving to London where she studied at the *Slade School of Art*; in June 2009 the online edition of *The Times* placed her in the 142<sup>nd</sup> place on a list related to the 200 most important artists of the 20<sup>th</sup> century. The museum's location at the *Parada* grounds is believed to serve as a beneficial factor for the neighbouring Citadel and Sea Museum, once visitors may easily skip beneath the three, thus experiencing a sort of cultural time travel. As McKercher and Du Cros (2002: 177) theorise, "as a general rule, the easier, the more convenient, and the more direct access is, the greater the potential for higher visitation". Truth of the matter is that in 2009 there were 72.327 visitors, a number that reached 109.171 entries in the following year; by June 2011 a total of 55.569 people had already visited the equipment.<sup>45</sup>

Speaking of tourists' assets and of international trends, one must stress the location of Cascais, half-way between Sintra (a Cultural Landscape listed by the UNESCO since 1995) and Lisbon (a town whose promotion was positively branded by the mega-events of 1994, 1998 and 2004<sup>46</sup>), thus reinforcing the image of this axis because of the variety of assets at the visitor's disposal. According to Curvelo (2009: 39), the sun-and-sea tourism

is changing in Portugal, mainly in Lisbon, thanks to the success of recent mega-events. On the other hand, the proximity of the Citadel, the Sea and Rego's museums is a fortunate coincidence of tourist assets that comprise the three cultural aspects inserted on the 2005 *Convention on the Value of Cultural Heritage for Society*; as Martins (2009: 7-8) refers for the 1<sup>st</sup> time in the history of the *Council of Europe*, an official document acknowledges that cultural heritage is a dynamic reality that involves monuments, traditions and contemporary creation.

### **Intangible Heritage**

The 2nd part of this paper will deal with fisheries, religious devotion and other manifestations of the fishing community that fall into the category of «Intangible Heritage». Like McKercher and Du Cros (2002: 48) defend, “cultural heritage management involves more than just the conservation of tangible assets. It also recognizes that intangible heritage, cultural landscapes (...) and other expressions of cultural traditions must also be protected.”

Natural and political geographies have located Cascais by the sea and at close range to Lisbon, besides providing a diversified maritime fauna because of the different depths of its ocean floor. As Farinha and Correia (2005: 37) indicate “the depth rapidly rises off the coast of Cascais, reaching Southwest of Roca cape and a little over 40 km away from the coast, over 4,000m of depth”. Seabirds like the tailorbird, the dwarf-sea swallow, and the osprey may be watched, while sardines, sole, mussels, spider crabs, and octopus may be fished and then carried ashore at the old *chatas*, flatboats of bright colours. These species can be eaten fresh at the local restaurants, and visitors may also taste the *Areias de Cascais* (Cascais' sands), butter biscuits sprinkled with sugar, recalling its bright yellow sandy beaches. On an interview conducted by Curvelo (2009), Filipe Serra agrees “gastronomy is one of the greatest aces of intangible heritage” (Curvelo, 2009: 75). As for souvenirs, the kiosks at the bay sell woollen sweaters and decorative pieces made with seashells (like wind chimes).

Portuguese seafarers have always been God-fearing persons due to the unpredictable nature of their source of income: the sea. In Cascais there are legends of a 1362 image of Our Lady of *Graça* being found on fishing nets and taken to Lisbon, where a quarter was named after the image (sadly lost during the 1755), and of an apparition of Our Lady of *Guia* to a boy trapped on a cliff, which gave origin to a 16<sup>th</sup> century pilgrimage site. Other temples, the Almshouse and several brotherhoods have been created to provide assistance and organise processions as thanksgiving. Close to *Hotel Albatroz* there is a discreet 1634 stone pillar recalling a 1609 shipwreck and the old hermitage to *Conceição dos Inocentes* was renewed in 1940, being both located on the medieval road that once marked the entrance to Cascais.<sup>47</sup>

However, the most important centre of devotion has always been the *Igreja dos Navegantes* (Navigators Church), which was probably started in the 1600s. Decorated with Baroque tiles, it was only completed in 1942. Located in a medieval quarter of narrow winding streets, the temple is not currently daily open, and it is quite complex in its devotional references: despite being dedicated to Saint Elmo<sup>48</sup> (patron against sea storms) it was erected by the brotherhood of Our Lady of *Socorro*, but it also welcomed believers devoted to Our Lady of *Prazeres*. Bottom line, as Macedo and Lorigo (2008: 53) simplify, that specific church “had undoubtedly been *the* devotional site for fishermen and their families”.

The 1834 extinction of the religious orders put an end to the pilgrimage to *Guia*, but a new impulse to tradition was granted during the dictatorship with the inauguration of the 1938 *Casa dos Pescadores*<sup>49</sup> (a sort of welfare institution) and of the 1949 *Bairro dos Pescadores* (a social quarter), besides the 1942 procession to Our Lady of Navigators, and the 1959 festivities devoted to Saint Anthony. Lopes sustains that the 1942 display was invented by the New State (Macedo, 2008: 55), once Our Lady of Navigators was the patroness of the *Casa dos Pescadores*. D’Encarnação (2004) also reveals that in 1959 the local tourist board (*Junta de Turismo da Costa do Sol*) planned Saint Anthony’s celebration<sup>50</sup>, in order to honour the patron of the Municipality (D’Encarnação, 2004: 30).



Concerns on the authenticity of heritage are a serious business and need to be understood according to the historic context in which they were explored. Much has been and will keep on being theorised on the matter; for the current paper one presents Stroma Cole's sociological point of view, to which "social empowerment results from increased community cohesion when members of a community are brought together through a tourism initiative" (Smith, 2006: 98). Even if the procession to Our Lady of Navigators started in 1942 to serve the political agenda of the dictatorship, the truth is that nowadays that same festivity serves ethnographic, cultural and tourist purposes: besides strengthening the identity ties of the residents, it also brings visitors closer to understanding the town's heart-felt devotion. Macedo and Lorigo (2008: 59 - 60) refer that there are oral references stating that the *Festa do Mar* (Sea Festivity) already existed prior to 1942, and in spite of its ups and downs, it is now named in the plural form (*Festas do Mar*) for comprising the procession to Our Lady of Navigators, and profane elements like concerts, handicrafts sales, and fireworks. In May, a private ceremony also takes place on the «Sea and Fishermen Day»<sup>51</sup>, when a mass is celebrated at the mother church and then the fishing community gathers at the wharf, in order to throw flowers at the ocean, in order to recall the deceased keen lost at sea.

Cascais is working to keep its heritage preserved and re-appreciated and a good example of that was the 2007 creation of the Atlantic Cascais Agency<sup>52</sup>, founded by the Town Hall, the Naval Club and the Ecological Group, along with private and public partners. The Agency's strategy comprises three areas: economic, environmental and socio-cultural. It aims at promoting the Sea Museum, the coastal fortifications, nautical events and its maritime promenade. A report kindly shared by the Agency to the present paper focuses on a social-economic reflection on employment and the dependency on fisheries in Cascais Municipality<sup>53</sup>. It states that in 2007 the local Captaincy recorded 35 active fishing vessels and 100 seafarers (of which 70 were fishermen, with the average age of c. 42 years old)<sup>54</sup>. The majority of

the vessels are small-sized boats, whose nets and traps especially catch horse mackerel, ray, and whiting, besides octopus and cuttlefish. In fact, in 1995 octopus represented 77% of the catches unloaded; despite the recent fall in its numbers, which led to the rise of the average price paid per kilo (€4,34 in 2007), octopus is still the leading species freshly caught in Cascais' waters<sup>55</sup>. Of the initiatives and studies already being undertaken, one must detach two already accomplished:

the inauguration in April 2008 of Portugal's 1<sup>st</sup> *Ecoponto Marítimo*<sup>56</sup> as a means to fight pollution at sea;

the certification in June 2011 of Cascais octopus, the predominant species captured in those waters, with a logo named *Polvo de Cascais*<sup>57</sup> that brands and certifies its origins and quality.

## CONCLUSION

To sum up, since the mid-20<sup>th</sup> century Cascais has been converting stones into tapestries, fortifications into museums and hotels, a convent into a cultural centre, a lighthouse into a pioneering museum, and octopus into a brand. António Padeira, the representative of the Marketing department of the *Turismo de Portugal* (Portugal Tourism), the institution in charge of the country's promotion, has stated that the tourist image of Portugal has been evolving, and will keep on changing from its primitive misconception as a South-European country, whose attraction was the coastline. According to him, "in destination image studies, Portugal continues to be identified as a sun and sea destination, being that one of the main motivations for foreign tourists to visit us. What we also know is that, while visiting Portugal, they get a different idea (...), ending up by acknowledging the existence of a broad cultural supply, which turns out to be a pleasant surprise" (Curvelo, 2009: 289-290).

1 Captain Nicolau Coelho landed in Cascais bay and rode to Sintra, in order to inform King Manuel I of the good news: the Portuguese had discovered the sea route to the source of spices, the Indian continent.

- 2 Young and reckless, King Sebastião wanted to defeat the Infidels and spread the Christian faith in Africa. In August 1578 the Portuguese army was crushed and the monarch disappeared. Leaving no direct heir to the throne of Portugal, his subjects refused to accept he had died and the threat of the Spanish Domination.
- 3 Founded in 1551 and devoted to Our Lady of the Angels (Nossa Senhora dos Anjos).
- 4 On his masterpiece, Camões praised the History of Portugal down to the maritime endeavours of his days.
- 5 House Nr. 2 of the square preserves a Neo-Manueline doorpost recalling a previous one from that period. (Silva, 1988, p.25)
- 6 In Portuguese, Convento de Nossa Senhora da Piedade.
- 7 It once belonged to the extinct convent of Our Lady of Mercy.
- 8 In Portuguese, Câmara Municipal.
- 9 In Portuguese, Imóvel de Interesse Municipal. (Carvalho & Santos, 2009, p. 266)
- 10 As it happened in 1864.
- 11 Completed in 1868.
- 12 Princess Maria Pia of Savoy had landed at Cascais bay in 1863 as bride to the King of Portugal and was immediately overwhelmed by the town's seascapes.
- 13 In 1868, the duke of Palmela purchased the ruins of the 17th century fort of Our Lady of Conception, and in 1874 the English architect Thomas Henry Wyatt finished his countryside chalet. It still belongs to the same family.
- 14 O'Neil ordered Saint Sebastian's Tower in 1901 and Saint Mary's house in 1902.
- 15 The Op'Arte and the Byfurcação associations.
- 16 A month prior to reaching Lisbon.
- 17 The railway connection between Cascais and Pedrouços was inaugurated in 1889.
- 18 Source: Museu Condes de Castro Guimarães. The museum is managed by the Divisão de Museus Municipais, a department of the Cascais Town Hall.
- 19 Still known for its iodine concentration, sunlight hours and sanatoria triangle.
- 20 The beach at the bay has, in fact, three possible designations: Ribeira beach (where the Ribeira das Vinhas meets its mouth), Fishermen beach, or King's beach.
- 21 According to José D'Encarnação, that device is a sort of pattern that indicates the focal point where the tides of Portugal are settled. One may understand it as a type of Cascais Maritime Meridian. (D'Encarnação, 2004, p. 56)
- 22 Founded by Luís I in 1863, it is now located in Belém, a quarter very much connected to the departure of the caravels during the time of Portuguese Discoveries.
- 23 In Portuguese, ArquivoHistórico Municipal de Cascais.
- 24 Humberto II died in 1983.
- 25 The official name is now Grande Real Villa Itália Hotel & Spa.
- 26 Official Ice-cream Supplier to Humberto II, much like his grandfather had been to Emperor Franz Joseph of Austria-Hungary.
- 27 More information on that period can be found at the Exiles Museum, close to Estoril train station.
- 28 The Plano de Urbanização da Costa do Sol began in 1933 under the Law-decree 22:444 from 10th April, underwent three phases of management and was finally presented to the government in 1948.
- 29 The first law on Urbanism was published in the Law-decree 24:802 from the 21st December.
- 30 Such act of bravery was then rewarded with a medal and a life pension, as mentioned in Bonvalot, 2002, p. 96.
- 31 On the 27th September 2008, Oeiras' Town Hall organized a conference meant to celebrate the 60 years over its approval, under the aegis of the European Heritage Days.

32 After the Algarve (27,1%), Central Portugal (27,1%), and North of Portugal (18,5%). The Estoril Coast is included in the promotional area of Greater Lisbon, which in 2007 represented 12,8% of the total visits to the country. (Source: Portugal. INE, I.P. (2008) Estatísticas do Turismo 2007. Lisbon: INE, I.P.)

33 In Portuguese, Junta de Turismo da Costa do Estoril.

34 Source: Farol Museu de Santa Marta. The museum is managed by the Direcção de Faróis, which is the lighthouse department of the Portuguese Navy.

35 Article 15th of the Law-decree N. 97/2007 (29th March).

36 This time mainly devoted to the display of national and international decorations.

37 In Portugal, the Pousadas were created in 1940 during Salazar's dictatorship, in order to provide regional hospitality on local patrimony. In 2003 Grupo Pestana acquired 37% of its shares, reorganised its management, launched new products and even inaugurated some units abroad.

38 Like the laundry services for the lodging unity.

39 Ranging from flower, ice-cream, and Jazz festivals to fashion displays, among others.

40 From personal items like earrings, to fishing traps and even Ex-Votos connected to their every-day life and devotion.

41 The Municipality is elaborating a charter (Carta Arqueológica Subaquática) for the legal protection and scientific research of shipwrecks along its coastline.

42 Source: Museu do Mar – Rei D. Carlos. Like the Condes de Castro Guimarães Museum, it is also managed by the Divisão de Museus Municipais, a department of the Cascais Town Hall.

43 Awarded with the 2011 Pritzker Award, the most reputed award for architectural feats.

44 The range of artistic pieces includes engravings, lithographs, drawings, paintings, one tapestry by Paula Rego, but also canvases by her late husband, Victor Willing.

45 Source: Casa das Histórias e Desenhos Paula Rego.

46 In 1994 Lisbon was European Capital of Culture, in 1998 it hosted the last world exhibition of the 20th century (Expo 98), and in 2004 it was the main stage of events connected to the UEFA Football Championship (Euro 2004).

47 In Portugal, the main road of every medieval town was called Rua Direita, not for being linear in geometric terms, but for leading people straight to the centre of power: the castle or the Town Hall.

48 In Portuguese, São Gonçalo Telmo.

49 By the Law-decree Nr.1 953 of 1937.

50 Born in Lisbon, in 1195, and died in Italy, in 1231. Canonised in 1232, in 1932 Pius XI made him another of Portugal's patron, and in 1946 Pius XII made him Doctor of the Church. Currently he is celebrated in Lisbon and Cascais, as their patron; the holiday falls on the 13th June.

51 In Portuguese, Dia do Mar e dos Pescadores.

52 In Portuguese, Agência Cascais Atlântico.

53 Its official designation is Estudo Socioeconómico relativo ao Emprego e Dependência das Pescas no Concelho de Cascais. Dating from July 2008, and still awaiting its publication, the document was kindly made available by the Agência Cascais Atlântico.

54 Agência Cascais Atlântico, 2008, pp. 47-52.

55 Idem, pp. 16-31.

56 Inaugurated in April 2009, it is a sort of waste disposal unit where fishermen can leave oils, filters, batteries, sail cloth and other debris.

57 (2011, June 22). Polvo de Cascais Certificado com Selo de Qualidade e Frescura, Notícias de Cascais Oeiras, p.8.

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